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ABSTRACT

Intended to help teachers find their way through the world of visual media and listing works selected by experienced teachers and practitioners, this annotated bibliography contains nearly 100 items. The bibliography is divided into sections on: (1) film studies; (2) television studies; (3) response and intertextuality; (4) video production; (5) computers and English/language arts; (6) imaging; and (7) text books for media education. With the exception of one item which was first published in 1952, the selections date from 1971 to 1989. (NKA)

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# VISUAL MEDIA FOR ENGLISH TEACHERS: AN ANNOTATED BIBLIOGRAPHY

Prepared by the Commission on Media
of the National Council of Teachers of English
1990

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VISUAL MEDIA FOR ENGLISH TEACHERS: AN ANNOTATED BIBLIOGRAPHY

Where do the visual media belong in today's schools? As teachers of English, we recognize that young people learn language in an environment significantly shaped by television, movies, photography, graphics--forms of communication that are rich in visual imagery. How is the importance of these media in our culture and in the lives of our students being reflected in our classrooms?

The facts are clear. We know that more than half of all Americans get all their news from network news programs. We know that children spend more time watching television than they spend in formal classes. Yet how much time do we spend developing our students' critical viewing skills or studying how television works? Researchers have shown that visual thinking plays an essential role in how we read and write. Visual media, like spoken and written language, are vehicles for exchanging information and ideas. They are also instruments of thought: symbolic tools for shaping meaning. The visual imagination works best in collaboration with verbal skills. When we write, we often call on mental imagery to refine perceptions and to organize emerging compositions. When we read, we frequently interpret texts by visualizing them. Yet how often do we draw on our students' visual abilities to improve their reading, writing, listening, and speaking skills? What steps do we take in the classroom to strengthen the natural partnership of language, thought, and vision?

The options and the needs have both increased in recent years. First, new technologies have given us new teaching tools. With lightweight camcorders supplanting the heavy video equipment and Super-8 film mailers of the seventies, it is now much easier and quicker to create visual narratives. The old term camera-stylo has never been more meaningful. With VCRs and laser disks replacing film projectors as instruments of film analysis, we can now give movies, television shows, and other visual texts the close critical attention traditionally reserved for printed works. Meanwhile, computers are helping to integrate visual and verbal elements as never before. Second, new trends in theory and research have offered fresh perspectives. From studies in semiotics, we are learning how to read the cultural codes and signs of visual discourse: for example, how certain images of women or ethnic groups are constructed and embedded in our advertisements, movies, situation comedies, and styles of dress. From ethnographers, we are learning about the influence of social settings on audience response. From cognitivists, we're learning that intelligence has multiple dimensions: musical, mathematical, and muscular and as well as visual and verbal.

With so much to learn and so much to accomplish, what's an English teacher to do? Where do you begin once you've recognized the needs? Where do you turn for more advice after taking the first steps? The NCTE Commission on Media has prepared a bibliography to help teachers find their way through the world of

visual media. What we offer here is a list of books selected by experienced teachers and practitioners. The section on Television Studies was compiled by Barbra Morris, teacher, film producer, and member of the University of Michigan's English Composition Board. The section on Film Studies was annotated by William Costanzo and Ernece Kelley, both of whom have taught English and film to community college students for many years. Carole Cox, known for her studies of viewer response, makes intriguing links between literature and film; the works she has chosen offer new ways to understand how students respond to visual and verbal storytelling. Stephen Goodman selected the books on video production. As director the Educational Video Center in Manhattan, he has provided the instruments of visual expression to hundreds of students and teachers in inner-city high schools. By no means is this bibliography a comprehensive map of the terrain. It offers some excellent points of entry and some prominent features, both venerable and new, all worth exploring on your own. We hope you'll take the trip.

- William Costanzo, Director
NCTE Commission on Media

FILM STUDIES

The wave of enthusiasm for film study that crested in the early 1970s, then ebbed during the back to basics movement of the following decade, has begun to rise again, impelled perhaps by advances in research and technology. With the advent of VCRs, movies have become more popular, less costly, and easier to screen. Meanwhile, new scholarship in fields like semiotics, post-structuralism, and feminist studies have added special significance and sophistication to the analysis of moving images. The books listed here represent both ends of the movement: some classics and more recent contributions, all helpful for teachers and students who are ready for an informed excursion into the world of motion pictures. - William Costanzo and Ernice Kelly

Amelio, Ralph. Film in the Classroom. Dayton: Pflaum, 1971. Available directly fronm the author: 8338 West Summerdale, Chicago, IL 60656, (A thoughtful gathering of teaching ideas, methods, and materials for introducing films into the school, based on a successful program and written by a gifted, experienced high school teacher.)

Beja. Morris. Film & Literature. New York: Longman, 1979. (After considering the differences between fiction on the page and on the screen, Beja analyzes twenty-five popular narrative films, including useful study questions and suggested readings.)

Boggs, Joseph. The Art of Watching Film. Mountain View, CA: Mayfield Publishers, 1985. (An inclusive text which avoids complexities and is perhaps best for the student who is generally poorly prepared.)

Bordwell, David and Kristin Thompson. Film Art: An Introduction. NY: Knopf, 1986. (A very rich text--especially in its examination of critical approaches to film--but because of its relative sophistication, it may be best suited for students and teachers already familiar with film and film study.)

Cook, David. A History of Narrative Film. New York: Norton, 1981. (One of the most readable and dependable of the many cinematic histories, this volume gives a balanced, richly-illustrated account from the silents to the seventies.)

Costanzo, William. Double Exposure: Composing Through Writing and Film. Upper Montclair, NJ: Boynton/Cook, 1984. (Here is a book that integrates visual and verbal forms of thinking. Based on years of classroom experience and informed by current theory and research, Costanzo shows how students can use their knowledge of film and television to improve their reading and writing.)

Gianetti, Louis. Understanding Movies. Englewood Cliffs, NJ: Prentice-Hall, 1987. (One of the most widely-used texts for introductory film courses, Gianetti's book has gone through four editions. The fifth is scheduled for January, 1990.)

Heath, Stephen and Patricia Mellencamp. Cinema and Language. American Film Institute Monograph Series. vol. 1. Frederick, MD: University Publications of America, 1983. (If you're curious about the currents in modern film theory, this anthology offers an assortment of articles by writers such as Mary Anne Doane, Teresa de Lauretis, Linda Williams, and Dudley Andrew.)

Kael, Pauline. I Lost it at the Movies. NY: Bantam, 1965, (The first of Kael's collected reviews, this and others in the ever-growing series can be quite handy if you're looking for articulate responses to a particular film. Kael's views have been consistently influential.)

Kawin, Bruce F. How Movies Work. New York: Macmillan, 1987. (Intended as a text for film appreciation courses, Kawin's book is an excellent sourcebook for anyone seriously interested in film. Generously illustrated with frames from hundreds of movies, it explores film as an art, a craft, an industry, a technology, and a state of mind.)

Katz, Ephraim. The Film Encyclopedia. NY: Perigee, 1979. (A serviceable reference for quick biographical sketches of the movie industry's major talents.)

Mast, Gerald and Marshall Cohen, eds. Film Theory and Critcism: Introductory Readings. 3rd ed. New York: Oxford, 1985. (Successive editions of this anthology have proved to be a very useful sourcebook. If you're looking for a gathering of the best that has been thought and said about the movies, this is probably the most authoritative, representative collections in one volume.)

Monaco, James. How to Read a Film. New York: Oxford, 1977. (Without getting technical, this text takes students and teachers well beyond the plot and theme and introduces them to a wide range of approaches to film: aesthetic, technological, semiotic, historical, theoretical.)

Schatz, Thomas. Hollywood Genres. NY: Random House, 1981. (Schatz examines the history and patterns of popular film genres, including the western, gangster film, detective movie, screwball comedy, and musical.)

Wood, Michael. America in the Movies. NY: Delta, 1975. (Born in England, Wood sees clearly into the social and political dimensions of American film. His view is fresh, perceptive, witty, and informed.)

TELEVISION STUDIES. The historical development of television as both an entertainment medium and an educational tool has been accompanied by a great deal of critical response. This response comes from many sources; each represents a diverse point of view--social, aesthetic, psychological, educational--and each suggests an appropriate methodology for studying television. The books and articles below were chosen to give the novice to TV study a general sense of these points of view and arguments. -- Richard Fehlman.

Key Texts

Allen, Robert. ed. Channels of Discourse: Television and Contemporary Criticism. Chapel Hill: University of North Carolina Press, 1987. (An interesting text which, through a series of scholarly articles, attempts to relate current critical approaches, like reader-response and semiotics, to television study. Allen does an especially nice job in his introduction, relating these approaches in an antithetical way to more traditional aesthetic attitudes.)

Barnouw, Erik. Tube of Plenty: The Evolution of American Television. New York: Oxford, 1982. (The only history of television I'm aware of--and a very important one. It is an important text to refer to when you want to consider how the commercial networks evolved and how that evolution parallels the development of certain types of programming.)

Fiske, John. Television Culture. London: Methuen, 1987. (Seen by many as THE book on television theory for the nineties, maybe because Fiske accomplishes two significant things. First he provides a thorough survey of TV study over the past ten years. Then he argues that, contrary to the beliefs of behaviorists and Marxist critics, TV does more than dupe its viewers. Rather, he suggests, TV offers each viewer a place to actively negotiate meanings between those implanted in production and those individually constructed during viewing.)

Greenfield, Patricia Marks. Mind and Media. The Effects of Television, Video Games, and Computers. Cambridge, MA: Harvard, 1984. (An important book for teachers since it reviews research dealing with the issue of television and learning; and although the title gives equal billing to video games and computers, most of the text deals with television.)

Marc, David. Demographic Vistas. Philadelphia: University of Pennsylvania, 1988. (A new text, and one whose author argues--through the close reading of many TV texts---that TV is creating a society of robot-consumers programmed by the ad messages of TV. He also argues that education--learning about how TV molds and presents these messages--is the only alternative to a dehumanizing form of mind control.)

Additional Texts

England, David. Television and Children. Bloomington, IN: Phi Delta Kapp Educational Foundation, 1984. (A short text addressed to the classroom teacher. England deals calmly and clearly with the argument that TV education is a waste of time. It is an interesting piece to read after something like Winn's Plug-in Drug, which implies that TV is as socially and mentally damaging as any drug.)

Gerbner, George et al. Trends in Network Television Drama and Viewer Conceptions of Social Reality, 1967-1976. Philadelphia: Annenberg School of Communication, 1977. (This piece represents the essence of what a sociocultural study looks like and what Gerbner and his Annenberg students are about. The book contains a statistical study of violence in programming during the ten-year period noted in the title. It is this type of study which offers the data often used to condemn TV for its dehumanizing effect on the public.)

Gitlin, Todd, ed. Watching Television. New York: Pantheon Books, 1986. (A series of articles dealing with numerous TV genres, from music video and soaps to Saturday morning children's fare. The authors here have spent time watching the programming they critique; their arguments are generally based on close analysis. Again, in most of these pieces, the audience is seen as being at the mercy of money-hungry network producers.)

Gronbeck, Bruce E. Writing Television Criticism. Chicago: Science Research Associates, Inc., 1984. (Although this text has as its purpose to teach about writing TV criticism, it also teaches about the various approaches available to the writer of criticism. Gronbeck defines each and supplies examples of various types of both journalistic and academic criticism.)

Kaplan, E. Ann, ed. Regarding Television - Critical Approaches: An Anthology. American Film Institute Monograph Series, vol. 2. Frederick, MD: University Publications of America, Inc., 1983. (An anthology of scholarly pieces which vary in their interests and themes. The four articles on soaps are quite interesting in their seriousness and diverse points of view. If you've ever passed off the soap as mindless tripe, you might want to work through these articles.)

Masterman, Len. Teaching About Television. London: Macmillan, 1980. (A British import which will give you some idea about how far ahead of us the Brits are in taking TV education seriously. Masterman feels television needs to be taught, especially as a language, since he sees TV language as very complex, yet transparent for the average viewer. This book, for interested teachers, does have curricular ideas: how one actually goes about teaching about television.)

McNeil, Alex. Total Television: A Comprehensive Guide to Programming from 1948 to the Present. 2nd ed. New York: Penguin, 1984. (If you're going to talk about or study individual programs, especially those which are no longer being telecast, this is a helpful text. It supplies a short description of each program broadcast from 1948 to 1984, the "present" of this edition. McNeil also supplies individual prime-time schedules during this time period.)

Newcomb, Horace. Television: The Critical View. 3rd ed. New York: Oxford, 1982. (Another valuable anthology of articles and book segments. This might be a good place to start reading since the pieces represent a wide variety of positions from early criticism to that which is more contemporary.)

Newcomb, Horace. "American Television Criticism. 1970-1985." Critical Studies in Mass Communication 3, (1986) 217-28. (A helpful piece if you want to get a quick overview of the critical movement in the U.S. In the same volume, John Fiske presents a similar summary of critical movements in England and Australia in a an article entitled "Television and Popular Culture.")

Williams, Raymond. Television and Cultural Forms. New York: Schocken Books, 1975. (As you read in the area of TV criticism and theory, Williams' concept of "flow" will appear again and again. It is used to describe the nature of the TV text, not as a series of individual texts but as a continuous flow of never-ending, interconnected sequences. This is an important concept to think about when you talk about the real possibility of critically evaluating the TV text.)

Winn, Marie. The Plug-In Drug. New York: Bantam, 1977. (This text represents much of what the average parent, administrator, and teacher feels about television: that it has a pathological influence, threatening the family structure and the normal development of children. Winn published a follow-up text in 1987 entitled Unplugging the Plug-In Drug, in which she carries her argument to its most logical conclusion: don't watch TV. Unplugging ia her guidebook to TV drug rehabilitation.)

RESPONSE AND INTERTEXTUALITY

The current interest in response-centered instruction in literature has evolved from varied theoretical perspectives in the field of literary criticism. Of particular interest to educators have been ideas from a reader response perspective which suggest that the role of the reader, or perceiver, is as important as the text, or artifact. New research and ideas are also emerging from an examination of intertextual and autobiographical connections reponders make as they read or view texts.

The response process may also be viewed as a way of knowing through the many forms of representation of reality, and a way of becoming literate through experiences with the many forms of "literariness" possible in our culture today. Such a perspective shifts focus from print-only experiences, to include non-print, visual media, and all other mediated experiences in the lives of learners. Perspectives from the field of reponse and inter-textuality offer educators a means to consider the media as an integral part of students' educational experience. - Carole Cox

Key Texts

Bruner, Jerome. Actual Minds, Possible Worlds. Cambridge, MA: Harvard, 1986. (Bruner moves among the worlds of cognitive psychology, philosophy, narrative, and literary arts to examine questions about the nature of knowledge, mind, and reality. He considers the human imagination as a means to make experience meaningful, calling this activity the "narrative mode." What he says has equal relevance for the media arts.)

Cooper, Charles R., ed. Researching Response to Literature and the Teaching of Literature. Norewood, NJ: Ablex, 1985. (Contributing authors discuss many aspects of theory and research in response to literature, which may be applied to thinking about the media arts. Auhtors include Norman Holland, Louise Rosenblatt, Alan Purves, Arthur Applebee, Howard Gardner, Richard Beach, David Bleich, et al.)

Corcoran, Bill and Emrys Evans. Readers, Texts, and Teachers, Upper Montclair, NJ: Boynton/Cook, 1986.

and

Probst, Robert E. Response and Analysis: Teaching Literature in Junior and Senior High School. Portsmouth, NH: Boynton/Cook & Henieman, 1988. (These two texts discuss response-centered instruction in secondary schools, which could include film and television as text as well.)

Rosenblatt, Louise M. The Reader, the Text, the Poem: The Transactional Theory of the Literary Work. Carbondale, IL: Southern Illinois University, 1978.

and

Rosenblatt, Louise M. Literature as Exploration. 3rd ed., New York: Modern Language Association, 1984. (Rosenblatt's transactional theory of reader response is egalitarian enough to embrace all forms of what she calls "literariness." This would incllude all the media as well as literary arts. Many possible implications for teaching are embedded in her theory.)

Further Readings

Rosenblatt, Louise. "What facts does this poem teach you?" Language Arts. 57 (4), 1980, 386-94.

_____. "Acid test in teaching literature." English Journal. 45 (2). 1956, 66-74.

_____. "The aesthetic transaction." Journal of Aesthetic Education. 20 (4), 1986, 122-28.

_____. "Viewpoints: Transaction versus interaction--a terminological rescue operation. Research in the Teaching of English. 19 (1), 1985, 96-107.

I have found all of Rosenblatt's articles particularly useful in thinking about the role of film and television in the lives of children, and with many possible implications for curricular and instructional design. The article "The aesthetic transaction" specifically explains her theory as one which includes all texts, or artifacts--such as comics, film, television, and the visual arts--as means for children to represent their own view of the world.

VIDEO PRODUCTION

Here are some useful books for a high school video production course. Most provide adequate descriptions of the technique, concepts, and process involved in planning and producing a video tape. Some are more technical than others, but there is enough for teachers to pick and choose according to their particular needs. -- Steven Goodman

Bensinger, C., ed. The Video Production Guide. (Covers all organizational and equipment facets of studio and remote locationa productions.)*

Gaskell, A. and D. Englander. How to Shoot a Movie and Video Story. (Covers the simple sequence and its variations: the establishing shot, panning shots, editing, and more.)*

Kybett, Harry. Video Tape Recorders. Indianapolis: Howard W. Sams & Co., 1987. (Explains the worksings of VCRs and VTRs in all formats, from 1/2-inch to 2-inch.)

Milerson, Robert. The Techniques of Video Production. (A widely-used textbook that discusses the whys and hows of all phases of TV production.)*

Traister, Robert J. Make Your Own Professional Home Video Recordings. (How to select equipment and set up a studio to make quality productions.)*

Williams, Richard L. Television Production: A Vocational Approach. Sandy, Utah: Vision Publishing Company, 1988. (A basic textbook that covers a variety of topics including lighting, special effects, and scriptwriting.)

*The books that do not have a publisher listed may be ordered from Comprehensive Video Supply Corporation in New Jersey by calling 201/767-7990 or 800/526-0242.

COMPUTERS AND ENGLISH/LANGUAGE ARTS

Early research on computer use in education suggested that the majority of teachers "were resistent, a small minority enthusiastic, and the rest...cautiously apathetic."

Times have changed. The short list of printed resources below provides only one indication of the growth in interest and vision on the part of computer-using English and language arts teachers. Interested faculty should also check with local Department of Education offices for technology frameworks or curriculum guides. Regional and national conferences for computer-using teachers are also excellent resources for teaching ideas, printed materials, software reviews, etc. (Many of the periodicals listed below feature lists of such events.)

The most immediate, and probably the best, source of help is from computer-using colleagues in your own school and district. Together you can sustain and nourish your attempts to use the technology to get the best out of your students and the best out of yourselves. -- Stephen Marcus

From the NCTE

Chew, Charles, ed. Computers in the English Program: Promises and Pitffalls. 1984. (Wide range of topics for incorporating computers into instruction.)

Davis, Ken, ed. The Computerized English Class. 1983. (Discusses practical applications with an emphasis on the teaching of writing.)

Halpern, Jeanne and Sarah Liggett. Computers and Composing: How the New Technologies are Changing Writing. 1984. (Discusses how the effects of new technology can be incorporated into instruction.)

Rodrigues, Dawn and Ray. Teaching Writing With a Word Processor, Grades 7-13. 1986. (Guidelines and sample lessons for using word processors and software resources.)

Selfe, Cynthia. Computer-Assisted Instruction in Composition: Create Your Own! 1986. (A handbook for developing materials.)

Stanford, Sally, et al. Computers in the English Classroom: A Primer for Teachers. 1983. (General introduction to computers and their uses.)

Wresch, William, ed. The Computer in Composition Instruction. 1984. (Trends, issues, and in-depth descriptions of software. College level.)

Other Books

Balajthy, Ernest. Microcomputers in Reading and Language Arts. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1989. (A college text for teachers and future teachers.)

Blanchard, Jay, et al. Computer Applications in Reading. Newark, DE: International Reading Association, 1987. (Brief introduction to issues, Extensive annotated bibliography and resource guide. All grade levels.)

Chandler, Daniel and Stephen Marcus, ed. Comnputers and Literacy. Philadelphia: Taylor and Francis, 1984. (Issues and trends, elmentary grades through college level.)

Costanzo, William. The Electronic Text: Learning to Read, Write, and Reason with Computers. Educational Technologies, 1989. (How computers are changing the essential nature of literacy. Discussion covers issues, trends, and applications. K-Adult.)

Daiute, Colette. Writing and Computers. Reading, MA: Addison-Wesley, 1985. (Issues and trends. Examples of applications from primary grades to college.)

Edwards, Bruce. Processing Words. Englewood Cliffs, NJ: Prentice-Hall, 1987. (A college-level composition text for students using word processors.)

Franklin, Sharon, ed. Making the Best of the Literature, Writing, Word Processing Connection. Collection of the best of The Writing Notebook (see below). San Francisco: 1988. (Numerous applications, issues, trends. K-College.)

Gerrard, Lisa, ed. Writing at Century's End. New York: Random House, 1987. (Issues and Trends. College level.)

Knapp, Linda Roehrig. The Word Processor and the Writing Teacher. Englewood Cliffs, NJ: Prentice-Hall, 1986. (Issues and Trends. Writing activities for elementary through junior college).

Literature and Computers. Vol. XV, No. 1 of College Literature. West Chester, PA: West Chester University, 1983. (Issues and trends. Descriptions of software.)

Marcus, Stephen. The Computer Writing Resource Kit: Faculty Handbook. Lexington, MA: D.C. Heath, 1986. (Advice and strategies for integrating word processing into college composition courses.)

Mitchell, Joan. Writing With a Computer. Boston: Houghton-Mifflin, 1989. (A college-level composition text for students using word processors.)

Schwartz, Helen. Interactive Writing. New York: Holt, Rinehart and Winston, 1985. (A college-level composition text for students using word processors.)

Schwartz, Eileen and Edward Vockell. The Computer in the English Curriculum. New York: Mitchell Publishing/Random House, 1988. (Issues and trends, Descriptions of applications. Grade 7-College.)

Wresch, William. A Practical Guide to Computer Uses in the English/Language Arts Classroom. Englewood Cliffs, NJ: Prentice-Hall, 1987. (Discussion and examples of numerous applications.)

Periodicals.

The ACE Newsletter. K-College. Assembly on Computers in English, NCTE, 1111 Kenyon Road, Urbana, IL 61801. (Emphasis on practical applications, projects, and issues.)

The Writing Notebook: Creative Word Processing in the Classroom. K-College. P.O. Box 79, Mendocino, CA. (Emphasis on practical applications, projects, and issues. Slightly misnamed since it deals with more than just word processing.)

General Interest:
The Computing Teacher. ICCE, University of Oregon, 1787 Agate St., Eugene, OR 97403.
Classroom Computer News. 2451 River Road, Dayton, OH 45439.
Electronic Learning. 730 Broadway, New York, NY 10003.

Academic Journals:
Academic Computing. P.O. Box 804, McKinney, TX 75069.
Computers and the Humanities. Paradigm Press, 4370 S. Tamiami Trail, Sarasota County, FL 33581.
Computers and Composition. Department of English. Illinois State University, Normal, IL 61761.
Machine-Mediated Learning. Taylor & Francis, 3 East 44th Street, New York, NY 10017.
Educational Technology. 720 Palisade Avenue, Englewood Cliffs, NJ 07632.
Educational Technology. 1311 Executive Center Drive, Suite 220, Talahassee, FL 32301.
Computers in the Schools. The Hayworth Press, 75 Griswold St., Binghamton, NY 13904.
Journal of Computer-Based Instruction. Miller Hall 409, Western Washington University, Bellingham, WA 98225.
Journal of Eduational Computing Research. 120 Marine Street, Box D, Farmingdale, NY 11735.
Technological Horizons in Education. P.O. Box 17239, Irvine, CA 92713.

IMAGING

Mass visual-aural media have swept across twentieth century communications. Photography, film, TV, computers, and their variations have made us more aware than ever of visual and aural images and their role in thinking. These media externalize pictures and sounds that seem to be similar to what we experience internally as imagery.

Imagery's verb, imaging, is the skill we have of picturing or hearing something in our minds, such as the mental pictures we form when we dream or read a novel. Metaphorically we can think of imaging as a mental cathode ray tube that turns electro-chemical brain activity into what it is we are conscious of when we think. Knowing about imaging, we can devise learning strategies that take advantage of this mental skill. We can practice and perfect our imaging capability to make it more useful for our thinking strategies.

Each of the books in the bibliography which follows stimulated some facet of the thinking that has led me from my study of media to the conclusion that imaging may be a general mental ability related to much of our thinking. -- Nancy S. Thompson

Arnheim, Rudolf. Visual Thinking. Berkeley: University of California Press, 1971. (Working with the visual because that's the sense this artist-psychologist knows best, Arnheim explores the concept that visual perception is actually cognitive activity. He singles out the senses of vision and hearing as the media par excellence for the exercise of intelligence. In the absence of sensory perception, mental images are the mental abstractions available to the mind for thinking.)

Gardner, Howard. Frames of Mind. NY: Basic Books, 1983. (Gardner defines and discusses the seven kinds of intelligence that he and his colleagues have identified in their work at Harvard's Project Zero: musical, spatial, bodily-kinesthetic, the interpersonal ability to work with other people, the intra-personal ability of self knowledge, as well as the two basic intelligences of which we are most aware, the linguistic and logical-mathematical.)

Gendlin, Eugene T. Focusing. NY: Bantam, 1982. (University of Chicago psychologist Gendlin's technique of focusing is actually a way of putting the imaging capability to work. Rather than the customary use of visual imagery, focusing uses the imagery of bodily sensations to guide the thinker to insightful recognition of problems or situations. Through reading this accessible little book, one can learn and practice the six movements that can be applied to any problem situation.)

Ghiselin, Brewster, ed. The Creative Process. NY: New American Library, 1952. (Subtitled "A Symposium," this fascinating book brings together thirty-eight accounts, in their own words, of famous thinkers' inventive processes, including Einstein, Jung, van Gogh, Poincare, and Mozart. These accounts of creative thinking reveal that imaging is the basis for creativity and thinking in general.)

John-Steiner, Vera. Notebooks of the Mind. NY: Harper and Row, 1985. (John-Steiner's material came from her exciting interviews with one hundred creative thinkers in different disciplines, with a conscious attempt on her part to represent women thinkers in a field that has usually been dominated by men. She weaves together theoretical analyses with descriptive accounts gathered from the interviews.)

Richardson, Alan. Mental Imagery. NY: Springer, 1969. (Richardson presents a cogent discussion of developments in the study of imagery and the activity of imaging. He is interested in how discoveries in other fields, such as neurology, are throwing light on "the doctrine of imaging." The book reviews empirical research relating to the basic nature of imagery and to the role imagery plays in other cognitive processes, such as perception, remembering, and thinking. The appendix includes two tests for imagery.)

Paivio, Allan. Imagery and Verbal Processes. NY: Holt, Rinehart and Winston, 1971. (Paivio's book is known for its distinction between imagery and verbal language as two basically different kinds of mental processing. My reading of this book started me in the direction of wondering what general mental process underlies the mental processing of both imagery and language.)

Rose, Steven. The Conscious Brain. NY: Random House, Vintage Books, 1976. (Anyone interested in learning about how the brain works might choose this readable account. It provides a general knowledge of the biology of the brain. Imaging will be more accessible to researchers and learners when its biological basis can be understood.)

Sacks, Oliver. The Man Who Mistook His Wife for a Hat. NY: Summit Books, 1985. (This is a collection of personal stories--not just impersonal case histories--of interesting humans with mental aberrations, told by a doctor who cares about his patients. These fascinating stories give the reader a deep personal understanding of mental disorders, many of which involve the patients' imagery.)

Perkins, D. N. The Mind's Best Work. Cambridge, MA: Harvard University Press, 1981. (Perkins presents his study of creativity--a mental ability that must be considered in any education-related study of thinking. One of the valuable discussions of the book focuses on his explanation and discussion of protocol analysis as a method of studying creative thinking.)

Salomon, Gavriel. Interaction of Media, Cognition, and Learning. San Francisco: Jossey-Bass, 1979. (Salomon puts forth the idea that media are made up of a network of symbol systems. Each medium draws upon some set of these symbol systems, and exposure to that medium develops the mental skills related to the symbol systems it employs. What I have taken from Salomon is the concept that the internal mental representation of a medium's symbol systems is what I refer to as imaging; visual imaging as a way of thinking is activated and developed by the visual media. Salomon's book is especially important for its emphasis on constructing theoretical bases for media research.)

Sheikh, Anees and Katharina. eds. Imagery in Education. Farmingdale, NY: Baywood Publishing Co., 1985. (The authors have collected articles that present the history of imagery in education, and they report research which can be put to work in educational situations. This book follows the idea put forth by Salomon that the skill of imaging can be improved through practice. It recognizes the fact that imaging is universal.)

Shepard, Roger and Lynn Cooper. Mental Images and Their Transformations. Cambridge, MA: MIT Press, 1982. (Shepard and his associates were some of the first to create designs for experimental studies based on observable behavioral evidence to show the existence of internal mental activities. Their series of experiments described in this book involves the measurement of time it takes to make a mental transformation of an image. Their purpose was to present evidence of the actual existence of imagery by showing how it works.)

Stevick, Earl. Images and Options in the Language Classroom. NY: Cambridge University Press, 1986. (A book of practical exercises and suggestions for teachers of foreign language that can be read alone and practiced or used in groups. In addition, it covers theoretical ideas that imagery practices are based on; for instance, the author ties his definition of imagery to the concept of schemata. Stevick suggests that the role of communication is to stimulate images in the receiver's mind.)

TEXTBOOKS FOR MEDIA EDUCATION

A number of media texts open on the question "Why teach the media?" indicating that the newer shapes of literacy are still drawn in the margins of the curricula of many schools and colleges. But there are encouraging signs that "the electronic suburbs around the city of Caxton" are being lit. One of the signs is the appearance of good textbooks to serve teachers in this field. The following list contains a range of approaches from the most theoretical to the very practical. -Michael Thomas

Allen, Robert, ed. Channels of Discourse. Chapel Hill, NC: University of North Carolina Press, 1987. (A study of various kinds of media analysis, with chapters on semiotic criticism, Marxism, feminism, and other timely preoccupations.)

Berger, Arthur A. Media Analysis Techniques. Newberry Park, CA: Sage, 1982. (This is Volume 10 in a series called Comtexts, and is a guide to the techniques of media interpretation.)

Bernards, Neil, ed. The Mass Media: Opposing Viewpoints. St. Paul, MN: Greenhaven Press, 1988. (On the principle that it is better to debate a question without necessarily settling it than to settle a question without debating it, this text identifies key questions on media bias, media effects, and media control, then presents articles in direct opposition to one another on some aspect of each issue. The book is marred only by some unnecessary, inept, and misnamed "critical thinking activities" for students.)

Biagi, Shirley. Media/Impact. Belmont, CA: Wadsworth, Inc., 1988. (Written for university undergraduates, this text is also useful for college and senior high school students. It includes media history, media economics, a discussion of public relations, and a valuable appendix of media information sources from which students can conduct research.)

Carpenter, Donna. Media Images and Issues. Don Mills, Ontario: Addison-Wesley, 1989. (Another book of articles on the media, including media articles to analyze, with the difference that this text offers much more opportunity to respond in the media, to create media statements about media issues.)

Duncan, Barry. Mass Media and Popular Culture. Toronto: Harcourt Brace Jovanovich, 1988. (A read-and-respond text, set in the context of shopping malls, fast food, and ephemeral trends like cabbage patch kids.)

Kaplan, E. Ann. Rocking Around the Clock. NY: Routledge, Chapman & Hall, 1987. (Subtitled "Music Television, Postmodernism and Consumer Culture," this study of Music Video as a market phenomenon and a sign of a new phase of consumer culture has detailed analyses of rock videos which raise questions of sex stereotyping.)

MacLean, Eleanor. Between the Lines: How to Detect Bias and Propaganda in the News and Everyday Life. Toronto: University of Toronto Press, 1981. (A guide to the perplexed on ways of deconstructing the news as presented on T.V., radio, and the newspaper.)

Manoff, R. and M. Schudson, ed. Reading the News: A Pantheon Guide to Popular Culture. NY: Pantheon, 1987. (Six critics, journalists, and academics write about the relativity of reportage, or the politics of news in the press and on television.)

Masterman, Len. Teaching the Media. London: Comedia, 1985. (A good text for media teachers. Masterman presents what might be called an emergent European consensus on the rationale and approaches to media education. His main focus is on three points in the rhetorical nexus: source of information, techniques for controlling meaning, and cultivation of audiences.)

Mogel, Leonard. Making It in the Media Professions. Chester, CT: Globe Pequot, 1988. (A text for guidance teachers and career advisors about job opportunities in television, radio, films, the print media, and advertising.)

Rice, Susan and Rose Mukerji, eds. Children Are Centers for Understanding Media. Washington, DC: Association for Childhood Education International, 1973. (This is still a useful text for school teachers showing what has been and what can be done by way of exploring sound and images, making flip books, cut-out animation, story boarding, creating a TV channel, and a grab-bag of media activities for younger children.)

Schrank, Jeffrey. National Textbook Company, 1979. Skokie, IL: Understanding Mass Media. (Probably familiar to all media teachers, this is a lively, project-based text a decade old and still viable.)

## The Commission on Media, 1989

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